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The *Odyssey*, Book 5: The Second Assembly of the Gods,
its Problems and Philological Aspects

Nisuke Matsumoto

In this paper I discuss the gods' meeting on Olympus in Book 5 as one of the components of the Homeric Problem and make sure that the problem is hermeneutically solvable. Starting from this I then show that Philology is firmly founded on textual interpretation.

"This day" Expressions and the Development of the Play
in Euripides' *Hippolytus*

Hiroshi Horikawa

In reading *Hippolytus* we come across the expression "this day" or the like repeatedly — line 22 (ἐν τῇδ' ἡμέρῃ), 55 (φάος ... τόδε), 355 (ἐχθρὸν ἡμῶν, ἐχθρὸν εἰσορῶ φάος), 369 (παναμέριος ὅδε χρόνος), 726 (τῇδ' ἐν ἡμέρῃ) and 889-90 (ἡμέραν ... τήνδ'). Indeed such expressions are stock ones in Greek literature, but in *Hippolytus* they all appear in very important places where the story is progressing to the next stage, which suggests that they work in some effective way in the course of the play. The aim of this paper is to point out this fact and make clear how they work.

The first two expressions in question (22, 55) are found in the opening speech by Aphrodite, where the goddess declares that she will punish Hippolytus — this is the main theme of the play — and that, in order to realize her plan, she has made Phaedra — who is a virtuous woman — fall in love with him. So Phaedra is dying with her passion concealed from anyone around her, but the goddess predicts that her passion will be disclosed to Theseus soon. The audience, at the beginning of the play, know that this play will be developed from concealment of Phaedra's passion to its disclosure — through the power of Aphrodite.

After the goddess' speech, the play develops in the direction of disclosure as the goddess says. The nurse, who is trying to know what her mistress is worrying about,

finally finds out that Phaedra is in love with Hippolytus. Now the story of the play is turning to a new stage where Phaedra's passion has become known to other people. At this turning point, we encounter the third and fourth instance of the expression (355, 369). The fifth one (726) is seen at the next turning point, where Phaedra's passion has been revealed to Hippolytus, and the sixth (889-90) is at a further turning point, where she has died with the δέλτος — through which she tells her husband a falsehood that Hippolytus raped or was trying to rape her.

In such ways, "this day" expressions in *Hippolytus* are found at the turning points of the play. Then, how do the expressions work? We should notice that they are all put with references to the power of Aphrodite — which is the cause of the action, as is shown in the opening speech. That means that the audience is reminded of the cause of the action every time the story is turning to the next stage. Why should they be reminded? I think that is because the character of Phaedra in this play is totally different from the older portrayal of her — she was a notorious "bad woman" while in this play she is virtuous — and the constant confirmation of this fact is a part of Euripides' strategy for advertising the novelty of his portrayal.

The Nightmare that is *Orestes*: Self-slaughter, Judicial Execution and the Murder of a Hostage

Sumio Yoshitake

Towards the end of Euripides' *Orestes*, when Orestes decides to kill the hostage Hermione after having failed to kill Helen, the situation has already been anticipated in the words (1147-52) with which Pylades had concluded his proposition that they should murder Helen or, in case of failure, kill themselves. The present paper explores the dramatic effect of this contrast by asking three questions: What was the purport of the puzzling earlier passage, 1147-52? What was Orestes' stance when he accepted his friend's proposition? What does it mean for Orestes to kill Hermione? The investigation leads us to conclude that Orestes is so crazily determined to be paid recompense for his own death, rather than to revenge himself on Menelaos or anybody else, that, having lost concern for his own honour and the pursuit of justice, he determines to kill Hermione even after he has lost the opportunity of carrying out the allegedly legitimate murder of Helen. When, to our

utter surprise, Apollo intervenes and returns us to the original state of affairs, we are obliged to examine by ourselves the problems provoked by Orestes' imprudent conduct.

Juturna's Role and Functions in the *Aeneid*

Yuko Sanda - Hiroyuki Takahashi

Juturna is a unique figure, having personal contact with all the major characters in Book 12: Jupiter, Juno, Turnus, and Aeneas. This paper examines her role and functions through comparing her with each one of them.

To Juturna, Jupiter looks like a despot, who robbed her of her virginity, and, in return, gave her the eternal life, only to keep her in the unbearable pain, barring her accompanying Turnus to the underworld. Still, just as Palinurus, Misenus, and Caieta have their names engraved on their burial places for ever, it could be a great honor for Turnus, if she, with her spring, chooses to keep the memory of her brother in eternity.

Both Juno and Juturna try to save, or just prolong, Turnus's life, but their motives and purposes are totally different. The goddess utilizes him as an instrument to delay the fulfilment of the fate, so when she has seen nothing left in him to help her cause, she simply deserts him. To Juturna, there is nothing dearer than her brother's life, which is why she keeps on standing by him until the last moment when Dira forces her to go.

Against her wish, Turnus himself, as a traditional epic hero, thinks that life would be worthless if not for honor and fame. She knows well what he has in mind, but cannot share his view.

Aeneas and Juturna have two points in common: deep mourning for the dead and caring will to protect his/her family. In both points, however, we see a difference: Juturna is concerned for nobody but Turnus, whereas Aeneas cares not only for those right around him, but for those countless people coming after him who will commit themselves to founding Rome.

In conclusion, Juturna serves to delineate the differences among the major characters in Book 12 in their positions and as to what they deem worthy. And the antithesis between an individual represented by Juturna and a people as a whole

championed by Aeneas, the nymph motivated by her love and pain for her brother and the hero striving to act for the common good, seems highly important, because it obviously pertains to the main theme of the epic: *tantae molis erat Romanam condere gentem* (1.33).